

# IT'S ONLY ROCK N' ROLL

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★ **Tom Robinson** ★★

★ **Boomtown Rats** ★

★ **Joe Jackson** ★★

JUNE 1979

VOL. 2 NO. 2



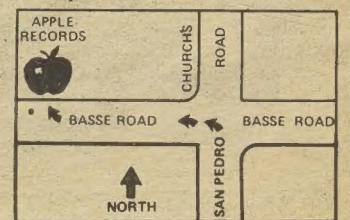
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Monte Martinez co-founder of It's Only Rock 'N' Roll is no longer a member of the staff. Monte has decided to devote more time to his business. Good luck, Monte.

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## CONTENTS

**In Concert** Page 4

**Boomtown Rats** Page 5

by Bruce Smith Page 5

**tom Robinson Band** Page 6

by Ron Young Page 6

**Heart of the City** Page 7

**Budgie** Page 7

by David Arthur Page 8

**The New Barbarians** Page 9

**Kenny & The Kasuals** Page 10

by Frank Haecker Page 10

**Joe Jackson** Page 12

by Ron Young Page 12

**David's Dust Discs** Page 13

**Collectors Corner** Page 14

**Vinyl Habits** Page 15



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NEXT ISSUE



Nazareth

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ISSUE #5— ISSUE #8— ISSUE #11—

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#4—Patti Smith, Nick Lowe Part II, Vince Vance and the Valiants

#5—AC/DV, Springsteen, Yesterday & Today, Patti Smith Part II

#6—UFO, Blondie, Nitzinger, Blac Dog, Kenny and the Kasuals

#8—Sammy Hagar, Riot, Toby Beau, UK Squeeze, Van Morrison

#9—Van Lane, The Who, Triumph, 1978 Reader's Poll

#10—Steve Martin, Godz, Ramones, Steve Forbert

#11—Judas Priest, Police, Rush, Angel, John Cale



ISSUE # 4



ISSUE # 5



ISSUE # 6



ISSUE # 8



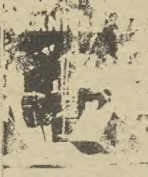
ISSUE # 9



#10



#11



12

## WHERE TO FIND IT'S ONLY ROCK & ROLL

### Austin

Armadillo  
Aaron's Books  
Half-Price Books  
Inner Sanctum  
Raul's  
Record Town  
Sound Warehouse  
Willy's Guitar Player  
Oat Willy's  
Zebra Records

### San Marcos

Discovery Records  
Magic Coin  
Pickers Paradise  
Sundance Records

### San Antonio

Apple Records  
Below The Belt  
Caldwell Music  
Crystal Pistol  
Cooter Brown's  
Custom Hi-Fi  
Chris Madrid's  
Davy's Locker  
Drum City  
Dellview School of Guitar  
Flipside Records (both)  
Gramophone  
House of Jeans  
High Times  
Incarinate Word College  
Joske's (Alamo Plaza)  
Musicland (all)  
Pro Musician  
Recordland  
Record Hole (all)

Record Rendezvous  
Record Town (all)  
Rock Around The Clock  
Roy's Record Bin  
River City Music  
Razzle Dazzle  
Ricardo's Cadillac  
San Antonio College  
Skipwilly's  
Sound Warehouse (all)  
Sound Idea  
Stereo International  
Sterling Sound Warehouse  
Subway (both)  
Schlotzsky's  
Threads Etc.  
T-Shirts Etc.  
Trinity University  
Trucker's General Store  
Union Jack  
Walton Buggy Works



# IN CONCERT

by Robbin Cresswell



Riot shows off for fans

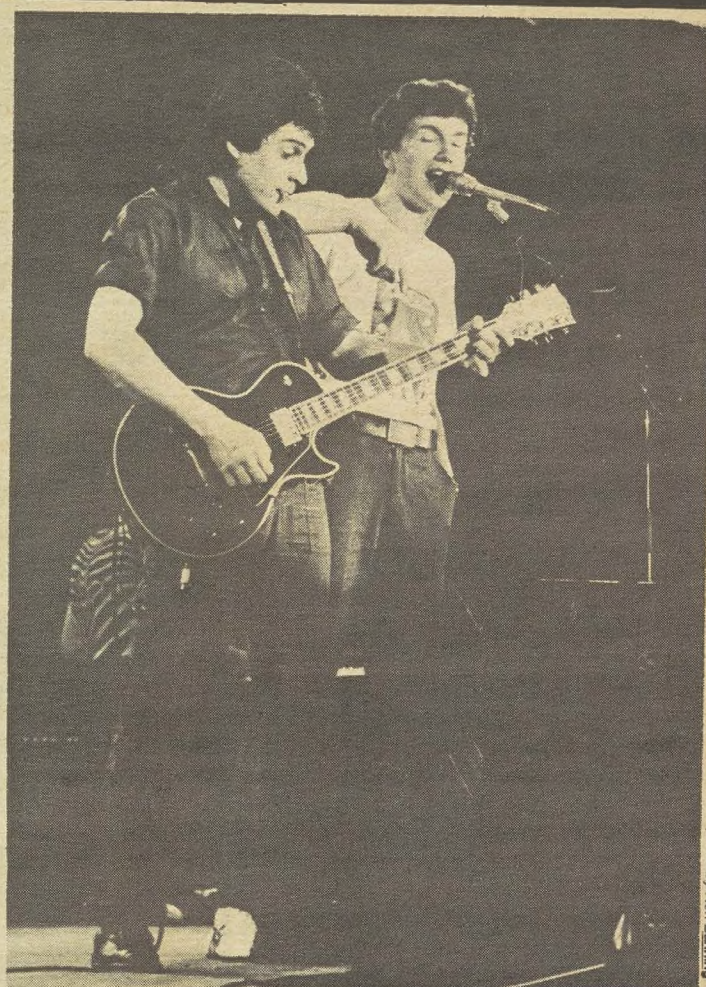
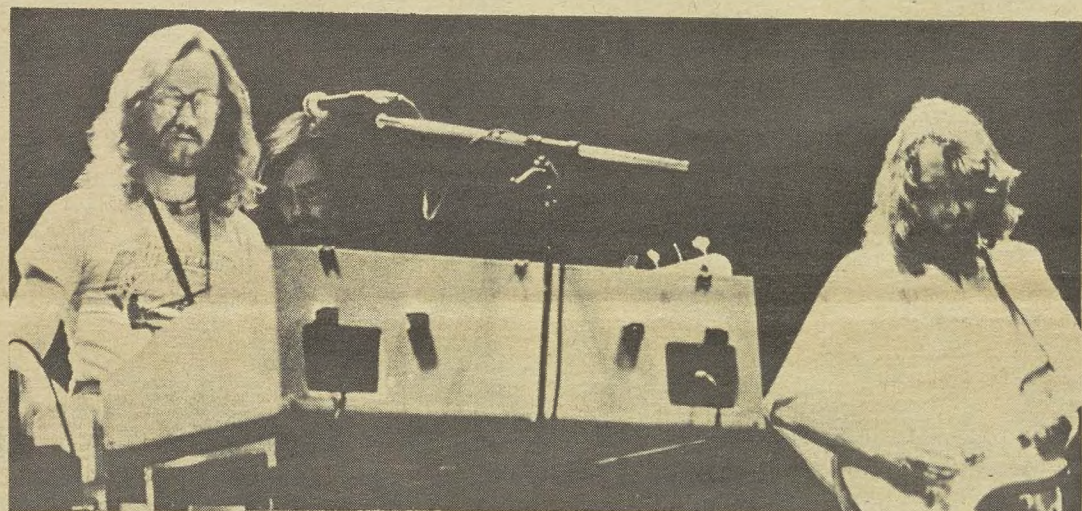


Photo by Ken Banning

Tom Robinson rocks



It's a bird. A plane. It's Supertramp!



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Ian Anderson-Eat your heart out

## CONCERTS

### San Antonio

6/14-17-Third Annual Jazz Festival/  
Carver Culture Center\*  
6/16-Triumph/Arena  
6/23-Cheap Trick/Sweet/  
Sunken Gardens\*  
7/1-Peter Frampton/Arena  
Coming in July Sha-Na-Na.  
7/6-8-Concert '79 featuring Augie  
Meyers/Heyoka, others  
Villarreal Ice House  
6/26-Mahogany Rush/Arena

### Austin

6/8-Leon Redbone/Steve  
Goodman/Roches/  
Armadillo\*  
6/14-Average White Band/  
Armadillo  
6/21-Journey/Municipal Audi  
6/22-Freddie Hubbard/  
6/22-Alvin Crow/Zilker Hillside  
Theater  
6/22-Triumph/Blackfoot/Muni.  
Aud.  
6/24-Cheap Trick/Sweet/Manor  
Aud.

6/27-Yusef Lateef/Armadillo  
6/29-The Cars/Muni. Aud.\*  
7/12-The Kinks/Manor Downs\*

### Houston

6/17-Triumph/Music Hall  
6/18-19-Juneteenth Blues Festival-  
John Lee Hooker, Albert  
King, Big Mama Thornton,  
others/Miller Outdoor  
Theater\*

### Corpus

6/7-War/Coliseum  
6/15-Triumph/Col.  
6/22-The Clash/Col.\*

### Dallas

6/8-10-Tina Turner/Palladium  
6/9-Roberta Flack (no info.)  
6/9-Texas Jam II-Boston,  
Heart, BOC, Nazareth, Van  
Halen and TKO/Cotton  
Bowl  
6/15-Chuck Berry/Palladium  
6/20-B.J. Thomas/Six Flags



# Bootown Rats Look After No. 1

by Bruce Smith

photo by Bruce Smith



Dallas—The crowd at the Palladium is on its feet from the beginning. Launching into "(I Never Loved) Eva Braun" the Boomtown Rats play with urgency. The band remains almost motionless while lead singer Bob Geldof runs amok. He runs, prances and leaps about the stage with arms flailing. Prowling the stage, his big rubbery lips stretching toward the mike Geldof reminds the viewers of an Irish Mick Jagger.

RNR—Do the comparisons between you and Jagger bother you?

Geldof—No, I guess I can see it in some pictures of me. But I'm so gangly, so apelike in my movements, whereas, Jagger is more stylized and balletic. You see, I can't just stand there on stage, so I act out the song so I can feel some of whatever inspired the song.

The Rats' roots lie firmly in the tradition of the Rolling Stones with traces of Mott The Hoople and Lou Reed surfacing on occasion. The bands five-piece lineup: two guitars (Gerry Cott and Garry Roberts), bass (Pete Briquette), keyboards (Johnny Fingers) and drums (Simon Crowe) is fronted by Geldof the charismatic figure who writes most of the Rats' lyrics. But the only thing that the Rats have in common with the New Wave bands is their commitment to the essence of rock 'n' roll.

RNR—You refer to the Boomtown Rats as a rock 'n' roll band. Do you mind people calling you a New Wave band?

Geldof—I feel the references to punk rock aren't offensive, just wrong. You see, it's very hard to categorize the unpigeonholeable but people have to try. Besides all music has its own validity. The fans in England think it's just as valid to listen to Saturday Night Fever as the Rats' music.

Before they perform "Me and Howard Hughes" from their gold album, Tonic For The Troops, Geldof mentions the Cullen Davis trail. Paraphrasing Bob Dylan he says, "To live outside the law you must be rich."

Geldof—It's nice not to feel guilty about being in a rock band, not having to go to gigs on bicycle. People in England feel you shouldn't make a lot of money. If you do you should do something very noble with it. Then the fans are afraid you'll become removed if you're rich.

Halfway through "Like Clockwork" a fight breaks out in front of the stage. Geldof stops the song dead, "Look, don't fight at our concerts Because it makes us fuckin' sick!"

RNR—Have you returned to Ireland since your success?

Geldof—yeah, but it's hard for us to get gigs. We do a lot of television there but not concerts. You see, we got the same reaction in Ireland as the Sex Pistols got in England. Our main resistance is from the police. Something about a couple of theater seats getting burned at one of our shows. I think they're just afraid to our music.

The Rats rip through "Rat Trap" a Springsteenish tune about the urban hopelessness.

RNR—Do the comparisons between "Rat Trap" and Bruce Springsteen's songs bother you?

Geldof—No, because Springsteen couldn't write as good a song as "Rat Trap." But it seems that whenever a radio station in America plays our songs they play this song or "Joey's On The Street Again." Maybe it's a sad realization of where they are, or maybe they think they're our safest songs.

CBS records is committed to the Rats and they've promoted the group in America quite well, unlike Mercury Records which originally signed them in 1977.

Geldof—Mercury's promotion people killed our first album by sending a dead rat to every DJ in America. They actually sent about 30 out. It was an imbecilic idea. But we eventually got our album back from Mercury. They threw it at us! It will be rereleased on Epic.

RNR—What are your plans for the future?

Geldof—We're putting out a new album in November and we're making a movie. A Dracula movie sort of like those Beach movies of the '60s. I guess everybody wants to be a movie star.

RNR—What was your first reaction when you got to America?

Geldof—The fact that you could be huge success in just two years.

The Boomtown Rats play hard-driving rock 'n' roll and with a task master like Bob Geldof at the wheel they're going to be as big a success in America as they are in England. For the Rats' closing number they do "Lookin' After Number One". Geldof rails, "I'll take all they can give me! And then I'm gonna ask for more/Cos the money's buried deep in the bank of England/And I want the key to the vault.!! If I want something I get it/Don't matter what I have to do/I'll step on your face or your mother's grave/Never underestimate me I'm nobody's fool." ■

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# TRB

## Power In The Darkness

PHOTO BY Ken Banning

BY Ron Young

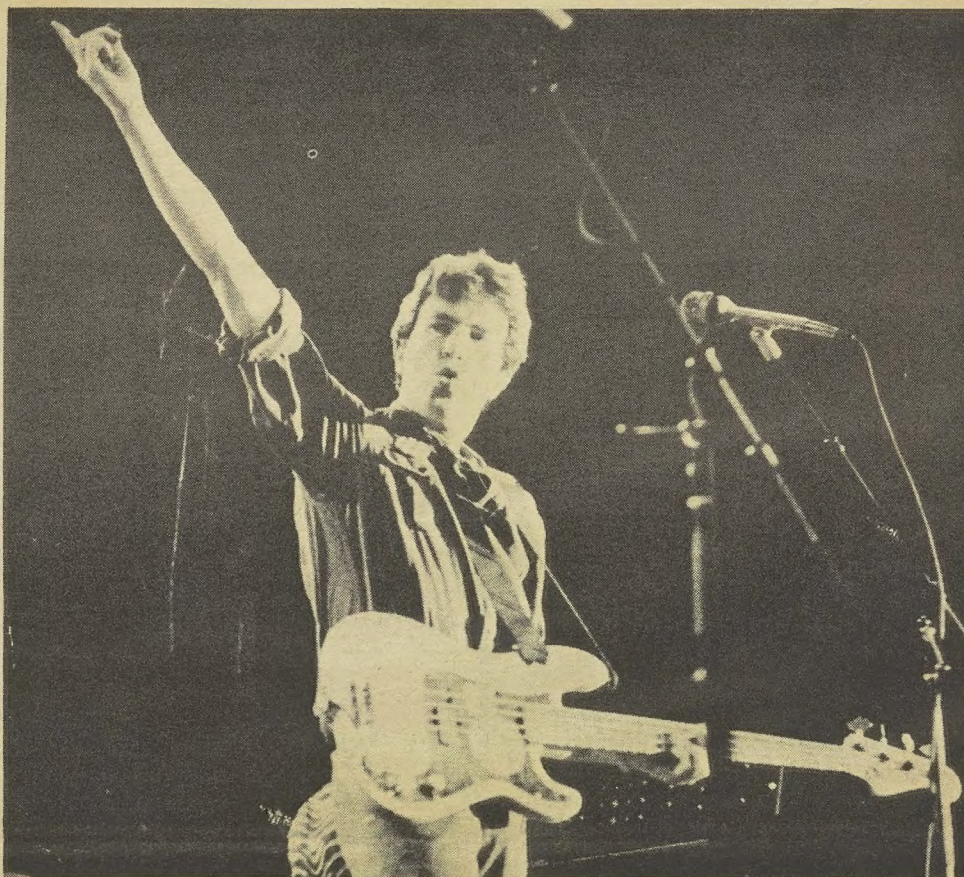
Tom Robinson is all smiles backstage at Austin's Armadillo World Headquarters and he should be. He'd just finished playing a two-encore set to a small but enthusiastic audience. But before he agreed to be interviewed he proceeded to go back out into the dwindling crowd to shake hands and thank those who came for the show. Something along the lines of the way Bruce Springsteen wades through the audience at his shows, but what hasn't become a ritualistic part of the show.

Robinson is the lead singer and bassist of the four-piece Tom Robinson Band who play hard-driving, good time rock'n'roll the likes of which is seldom heard these days. The TRB's music is based on a mixture of straightforward English rock'n'roll and a firm underlying commitment to the people's rights.

"I don't feel that the politically-oriented lyric content of some of my songs is a stigma to selling more records because not all of our songs are on that order," says Robinson sitting on the holey, beer-stained couch in the Armadillo's greenroom. "'2-4-6-8 Motorway' had no political message and yet it wasn't a big hit. But I do feel that the music is strong enough to appeal to those who don't care for any of the messages."

The TRB came along after the Clash and the Sex Pistols made the initial political impact with the punk movement in London in early 1977. But Robinson's more reasonable and melodic, less strident but still angry approach at trying to change the world has probably been more successful than either the Pistols or the highly-acclaimed Clash. Sort of like voting for Kennedy or Nixon in 1960. It didn't matter if they both said the same things because many people voted for Kennedy on looks alone.

"Rock'n'Roll in general has always been suppressed because it was said to be a threat to society. Jungle music, the devil's music. Elvis Presley with all his hip wiggling was considered more dangerous than, say, Bob Dylan and all his political sloganeering. And Elvis influenced a lot more people than Dylan ever did. However, I feel that Johnny Rotten has



more in common with Elvis Presley and I with Dylan."

And how did such a high-minded individual get involved in rock'n'roll?

"There are various versions of how we formed the TRB—none of them particularly true—so one more won't do any harm," Robinson grins. "Most people agree that it happened in London around the beginning of 1977. The year of anarchy in the U.K., Her Majesty's Silver Jubilee, Rock Against Racism and the Clash.

"I'd been in a sort of reform school (Finchden Manor) for six years until the age of 23. That's where I first met Danny Kustow (TRB's fiery lead guitarist). In fact, I taught him his first guitar chord. But within a year he was better than me so I stuck to bass and clarinet in the dance band there at the time. Our first band together was called Davanq. We both eventually got 'cured' and unleashed upon an unsuspecting world, so when I wanted to form a band of my own Danny seemed like the guy to do it with. We found a foxy organist named Mark Ambler and a drummer named Dolphin and we were back in business."

Through a series of lucky breaks and the support of die-hard fans the TRB signed a recording contract with EMI in August of 1977, had a top-ten British chart success with "2-4-6-8 Motorway" and released their first album in 1978. Until then Robinson hadn't even owned

his own bass. However, before the TRB was formed Robinson had first professionally played in a folk-rock band called Cafe Society. The Kinks' Ray Davies signed the group to his Konk label and produced their one album. It was neither performed, produced nor promoted very well and Robinson eventually left Cafe Society in 1976 to form his current band.

Critics have often pointed out that Robinson's own music owes much to Davies and the Kinks. "Of course I feel an affiliation with the Kinks' music. You can't be associated with someone like Ray Davies and *not* be influenced. But I'm not overtly trying to sound like the Kinks style of music. I did learn a lot from him though."

Towards the end of his Austin performance Tom Robinson sang "Glad To Be Gay" a lively, joyful singalong that makes you feel like raising your voice if not your fist. The song really speaks for everyone who feels like a social outcast. But during the song's tale of "queer-bashing" he began to deliver the song with more anger and passion as he clenched and unclenched his raised defiant fist. The frenzied crowd responded in kind.

"I feel that the Village People have had a lot of influence in breaking down certain barriers," Robinson responds to my question. "I don't particularly like them or their music—I like

rock'n'roll—but I do think that if someone is fighting the same enemy as you are then you're on the same side really. If they have a hit that only inspires me to go them one better.

"People in America relate to what I'm saying in my songs just like the fans in England because I'm saying the same thing to everyone. Although, I've sold more records in Japan and Sweden than here in America. I mean, if they can understand Stevie Wonder in those places they can certainly relate to me. My albums would probably sell better here, like they are in England, but I'm just not getting the record company push that I am over there. I mean, just look at what A&M has done over here for Joe Jackson!"

Robinson has a new album (*TRB Two*) on the Capitol/Harvest label. It contains some powerful rock'n'roll with many of the songs having hard-hitting albeit rather simplistic comments on society's problems. Something that Phil Ochs might have been doing today if he had leaned more towards rock'n'roll and less towards the edge of reality. *TRB Two* was produced by Todd (he's everywhere!) Rundgren.

"Actually we had the album recorded before Todd came into the picture. We had wanted Chris Thomas, who had in fact laid the groundwork for the songs, but Paul McCartney wanted to use him and since everything revolves around McCartney we had to wait and decided just to do it ourselves. But during that time we lost our drummer Preston Heyman and picked up Charles Morgan as replacement adding to the line up of Ian Parker on keyboards, Danny on guitar and myself. So instead of having two records with two different drummers and two producers we decided to scrap the first recordings. Then we made a list of producers we wanted and Todd Rundgren was at the top. We called him up and since he wasn't busy he immediately said yes." The TRB's music can stand on its own but perhaps the association with Rundgren can help draw in new listeners.

Speaking of rubbing shoulders with the right people there had been recent reports of Robinson collaborating with Elton John on some new songs. "It's true. But there's nothing formal about it really. I write lyrics to songs and send them to him and he often writes music and sends it to me. Sometimes we're lucky and get a good song out of it but we're not planning to record an album together. And even though we're both on tour we've no plans to perform together onstage."

Tom Robinson and his band play ass-shaking music with lyrics that occasionally rattle the cerebrum as well. They play music for the People. Music that needs to be heard on your radios. Robinson has said on occasion that, "You can't change the world with rock'n'roll, but if you can change it with anything at all, it's worth trying." Amen. ■



# HEART OF THE CITY

by Jim E. Beal Jr.

Hello typewriter.

"Hello yourself, bottom dweller."

"Is that any way to talk when we have work to do?"

"Deadline time has come and gone hasn't it scum fish? Ron Young is threatening to give you nothing but disco albums isn't he?"

Not exactly.

"Well, what is it this time? Last time we, actually I, did a sci-fi play for fifth graders."

It got good reviews.

"Of course it did, I wrote it didn't I?"

I'm getting tired of humoring you you two-bit dinosaur. It may be time to trade you in on a nice IBM. Something sleek, black and self-correcting.

"Okay, can the threats. Let's put some milk on Young's ulcer. What kind of blastoid stuff have you been taking your ears to this month? Maybe the ear twins and I will unionize, ask your fingers to join..."

Maybe an Underwood electric would do the trick.

"Enough."

How about we tie together two Spurs' losses, the return of T. Gosney Thornton, Mornin' Side, Mirage and a bargecue blowout and small scale ballistics show.

"How about writing a kid's book? There isn't enough string in America to bind all that desperate nonsense together. Besides, how could you

witness all that and live to tell about it?"

Shut up for now. Hello, kids. The typewriter is beginning to bore me, so let me talk to you for awhile. From jocks to country punks to space rock to gun freaks and slow cooked pig meat it almost made sense. Almost.

The Spurs have been dissected elsewhere so we'll just say this: The fans in the cheap seats did themselves proud.

From Wednesday's cheap seats to Thursday at Reed's Red Derby spans more than 24 hours and a clean pair of jeans.

I mean, Reed's is a nice place and they're booking some fine bands and the people that hang out there are clean and well dressed and drinks aren't too expensive really (for heaven's sake Ron, edit me if it sounds like I may be offending any potential advertisers) and I just can't put my finger on why the place makes me edgy. Maybe it's having to climb a flight of stairs to go to the restroom.

Anyway, I'm kind of off the track and I do apologize.

An old friend of mine (hey, rock and roll writers can drop name) named T. Gosney Thornton brought the umpteenth edition of his band (I've seen this guy have two different bands in a week's time) to Alamo Town and Reed's to play their brand of country rock.

Thornton is one of the best songwriters in this galaxy, but this incarnation plays a whole lot of cover material. They play it extremely well, but I cried through the first set.

Set two was a different animal. Some idiot kibbutzed T. and the boys into playing original tunes. Lo and behold, event he guy in the leather

coat (in May?) was tapping his toes.

If you get a chance to see T. Gosney Thornton and the T. Gosney Thornton Band (or whatever they happen to be called at the time) don't pass it up. If you're obnoxious enough to make 'em play T. Gosney songs you'll be in for a treat. Your ears will French kiss your brain.

Join me in a jump from the Northeast Side to the Southeast Side and Southcross Villa Club at Southcross Villa Apartments. That should be easy enough to remember now shouldn't it?

By this time it was Friday. The Spurs lost. I was crying, she was crying, he was crying, the dogs were not happy about being kicked around and the cats were busy ripping up a garter snake. Cats historically are uninterested in tall men in brief costumes. I don't really like cats.

Southcross Villa Club was full of rock and rollers and pool players, each intent on pursuing their particular passions.

Mirage, a competent young band, was giving the music fans what they wanted: Judas Priest, Acrosmith, et al. Mirage shows great potential. If they can keep it together and work their own tunes in with their excellent cover songs they'll be a band to get scared of.

Mirage was opening for Mornin' Side, a band you may have read my writing about. I like these guys. Three out of four are brothers and the other may as well be. They play original tunes, they bust their hienies, they believe in themselves and in what they're doing and they have a bunch of gimmicks including smoke, fire and a 15 year-old bass player (actually he wails on bass, but the girls crowd around him and I'm

jealous so I call him a gimmick, pretty bitchy, huh?)

If you haven't heard Mornin' Side you ought to make the effort. Their original tunes are similar to the stuff spawned in the original Acid Era. Tho the oldest person in the group was about nine when psychedelia was rampant.

My main criticism of Mornin' Side is their over-reliance in the gimmicks, but then I was always crazy about being a no-frills fool.

All of this and it's only Friday which led to Saturday although I wanted just crawl off for five or six days sleep.

But, back North - northwest this time and into the hills above San Geronimo. Some weird people populate the Hill County, Three of 'em-the reincarnation of Wild Bill Hickock, a semi-crazy homesteader and a damn fine bar-b-q chef joined forces with the inmates of a local asylum for the social event of the year.

Imagine waking up after a night of serious rock and roll with a Big Red in one hand and a .45 auto in the other while a scion of one of SA's most ancient families mows grass with a deer rifle.

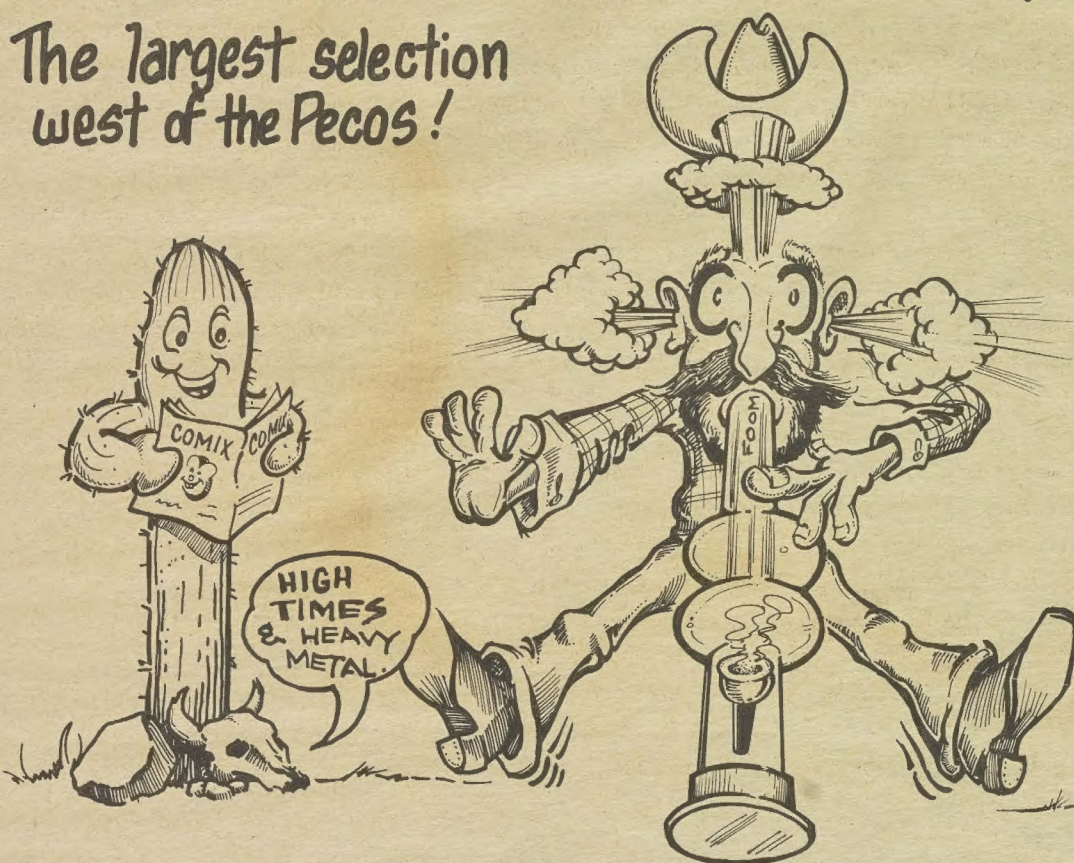
Two sweet ladies load magazines, Johnny Vanguard studiously punches holes in coffee cans with a magnum and Hickock and Homesteader hit targets eagles couldn't see.

Meanwhile, the inmates eat, drink and are merry while Devo alternates with Merle Haggard. Mountain climbing, hillside volleyball, kamikaze Frisbee. Had cameras been allowed the event would have been heralded in the Big Apple.

I don't remember Sunday. ■

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# Budgie-Yesterday, Today and Tomorrow

by David Arthur



photo by Hal Kohlman

Budgie is a Welsh power trio that has been rockin' for over 12 years. The band features Steve Williams on drums, Rob Kendricks, the newest member taking over Tony Bourge's spot as guitarist and doing some vocals, and last but not least Burke Shelley on bass and vocals. Shelley is the last original member of Budgie still in the group.

Budgie opened for Riot at San Antonio's Texas Theater on Saturday, May 19. After their all too brief performance (they had the power shut off on them) I spoke with Burke Shelley about what Budgie once was and what the band is now.

RNR—First of all, what happened tonight?

Shelley—What can I say? They pulled the plug on us, man, halfway through the set. I don't want people to think we walked off.

RNR—You were planning to play the full 90 minutes then?

Shelley—That's what it says in my contract. They pulled the plug on us, and it was due basically to the management of Riot.

(Note: Joe Pugliese, one of the shows promoters, said that the plug was pulled because Budgie was only supposed to play 40 minutes and that they knew this or should have.)

RNR—How do you feel about having to open for Riot a new band while you've been around for 12 years?

Shelley—We were asked to do the gig because we're big in San Antonio. The same with Heyoka. They're a local band. A very good local band, I think, and they draw people in. We were used to draw the people in so that Riot could play in front of all the record companies. That's what it boils down to.

RNR—But your show had to impress those same people. That can't hurt your chances of getting a new recording contract. (At this time Budgie is label shopping having been released from A&M.)

Shelley—That's the reason why we did this show. We used them too. I was playing for San Antonio not the record companies. But it was mutual exploitation. That's rock and roll. Still I think Riot's planning it the other way around. I'm not saying anything more. They're (Riot) just as manipulative as the rest of us.

RNR—Why doesn't Budgie have a label now?

Shelley—Well, last year Tony (Bourge) left the band because he wanted to settle down. We were with A&M, in England and the States, but we signed in England. We wanted come over here so we had to leave A&M in England.

So that's what it was basically. We left and we also had a big change in the band altogether. We used to have another guitarist called Mo but we got rid of him and the management. So all that was left was Steve and myself. We just wanted to start from scratch really.

RNR—Are you going to be based in America?

Shelley—We'll be playing mostly in America. We've been in your wonderful state for a few months. Right now we're staying in Dallas. We're there because Rob used to be in Trapeze and they were big in Texas, so when they broke up he stayed in Dallas. He was there four years before he joined us and now he's been with us for a year so that makes five years he's been there.

When we finished a British tour last November we came over here because there's no way to organize a record deal around Christmas since everyone's busy promoting what they already have. So rather than hang around we decided to play a bit.

Since Rob was here we came to exploit this market and get a start in this country. We've also done some recording in Dallas.

RNR—Are you producing the recording yourselves?

Shelley—Yes, we have been for awhile now. Producers are just somebody in between and I don't like anyone stepping on my toes.

RNR—Are there any changes about to occur in Budgie?

Shelley—Rob is going to play some keyboards. He can play reasonably well. Well enough so that we can try some new kinds of material.

RNR—You've already started changing because Rob is very different from Tony in his style of guitar playing.

Shelley—Oh yeah, much. Different enough for me. He's also a good songwriter. But we really haven't had a lot of personnel changes over the years. We had two other drummers before Steve. His style is so simple and solid. He won't do a roll unless he has to. I like economy in music.

RNR—Does it give you more freedom, having Rob share vocals? Because you seem to move around onstage.

Shelley—Yeah, I like to get away from the mike now and then. All the vocals we did previously were fast

and clipped. I'd deliver them and then step back immediately from the mike. A lot of singers, if they've got other people who can sing, let something hang over into that they're going to go into next.

RNR—What's your attitude about performing and how do you approach a concert?

Shelley—I just go out there and try to give a good show. I stay fit and don't go out under the influence of. I mean, the fans are paying to see you play so you should be at your best.

I like theatrics. Being on stage and playing guitar isn't that different from acting in a film. It's who can pretend the best. Look at Kiss. They're very marketable and make money. They're commercial geniuses. I'd rather have manager do that sort of thing than do it myself but I really don't see anything wrong with it.

RNR—How well are you received in England?

Shelley—Basically we've toured it up and down so many times that we can headline anywhere. Over here it's a different story, which is why we're over here. What we need is a hit single. I've wanted to write in a more commercial way for awhile. My mind thinks that way. It's not so intensely personal a thing with me as it was with Tony. He was very sincere about it.

RNR—Where do you get your inspirations for songs?

Shelley—They just come to me. I'm not going to lay any religious dogma on you but when I feel good I relate that with God or some Supreme Being. The polarities of life. So I try to say something with music. Even "Melt the Ice Away." It's a song about relationships. It refers to that phrase, you know, those times when you meet someone and don't really like them for some unknown reason. So you try to change that, try to "melt the ice," to relax and break down the barriers.

RNR—What bass players have influenced you?

Shelley—To be honest I never listened to that many bass players. Paul McCartney's been a real big influence on me but not just as a bass player. I'm a big Beatles fan.

RNR—What do you think of progressive rock bands?

Shelley—I tend to think of them as being in a different field of rock. They're doing something different from us.

RNR—How do you like being compared to other groups?

Shelley—We've been compared to Black Sabbath a lot but while I have my influences I don't think we really sound like them or anyone else. The Beatles influenced me the most and Love Sculpture with Dave Edmunds. They were a trio from my area and I think they sort of inspired me. I've always liked three-piece bands because they get more energy going.

That's what Budgie is—basic raw rock energy. A group with as much longevity and experience as Budgie has is bound to sooner or later carve a name for themselves at the top of the rock echelon. San Antonio has long recognized that and it's about time the rest of the rock world learned more about Budgie. San Antonio has long since replaced Cleveland as the hard rock capitol and as S.A. goes so goes . . .



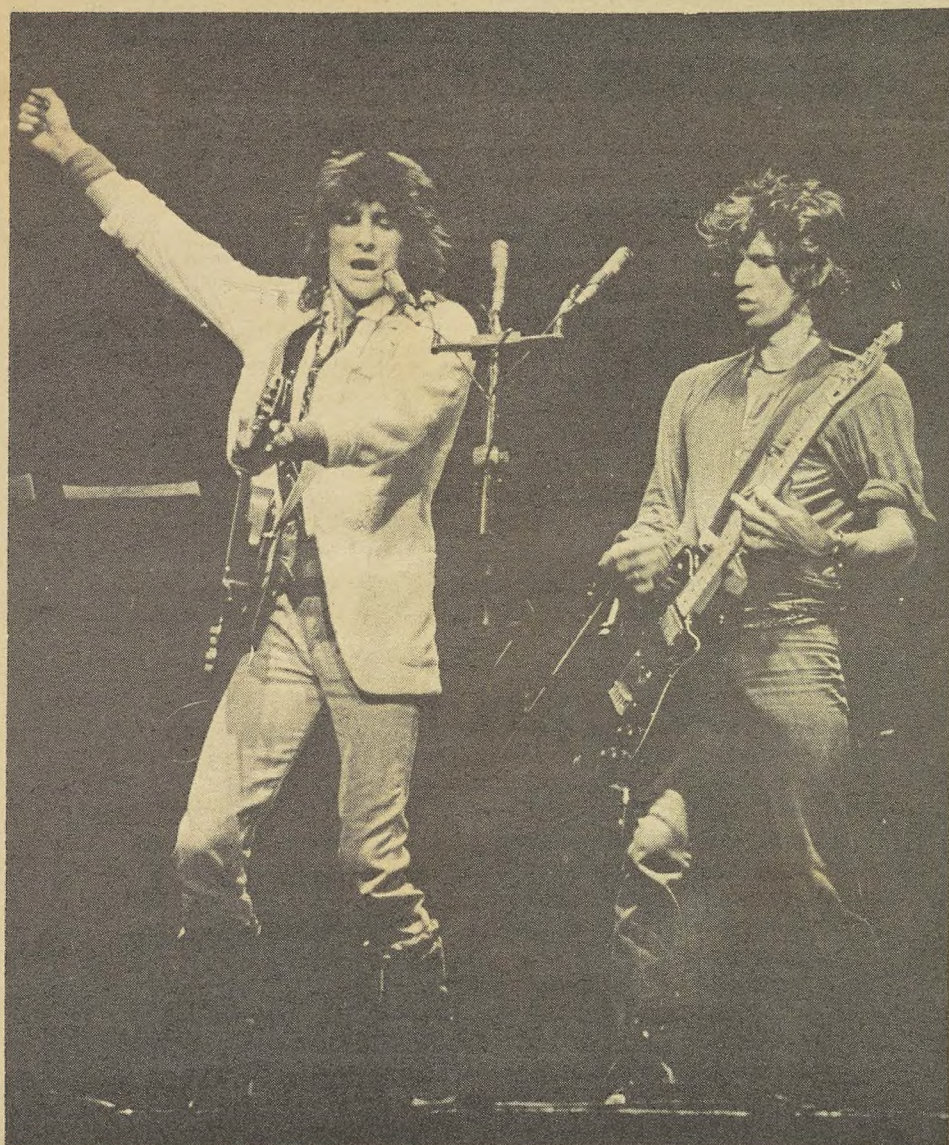
photo by Robbin Cresswell

Shelley—I was playing for S.A. fans not the record companies.

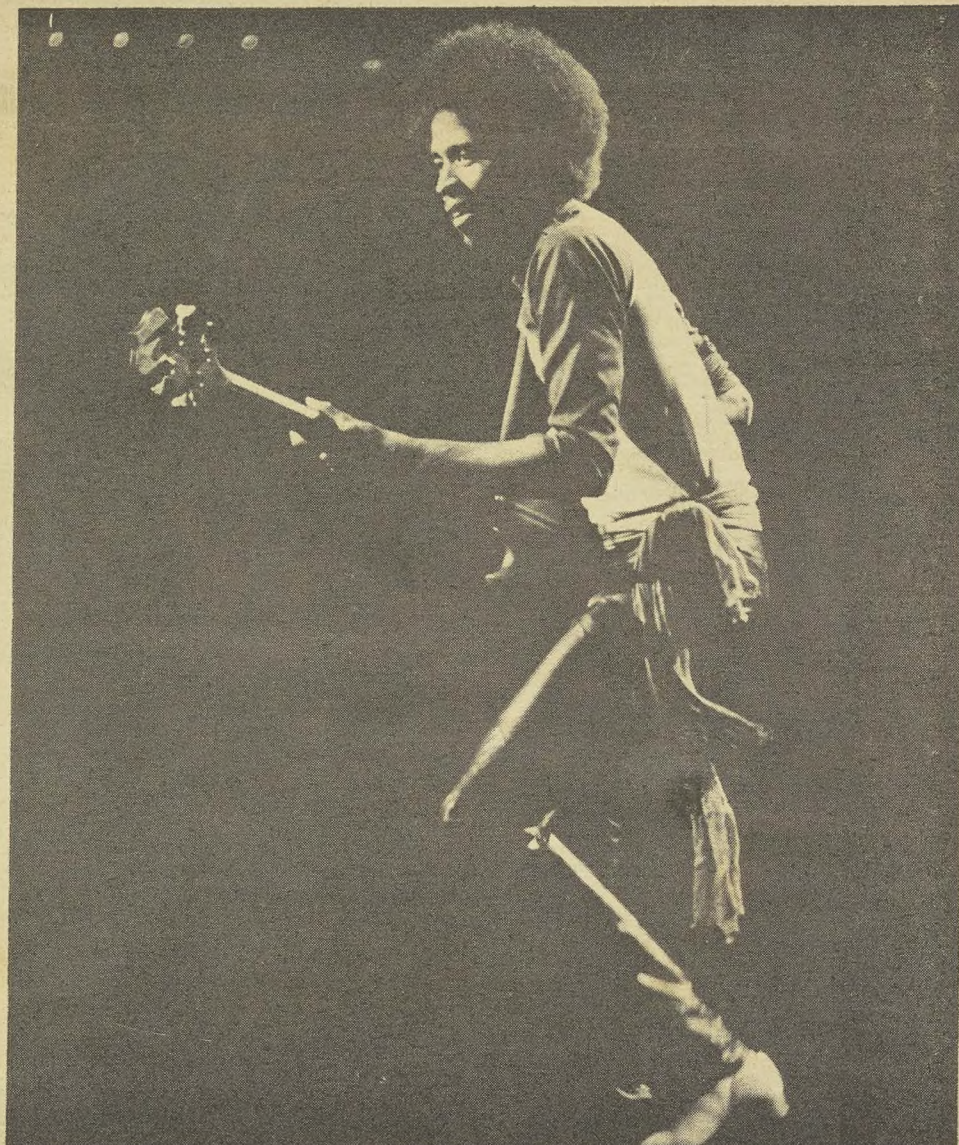




Pictured are: Woodsy, Keef and Bobby Keyes.



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stormed Houston's Summit May 19. The one-shot tour was designed to promote Wood's new album Gimme Some Neck.

For photo info write: Tim Lyons  
607 Hammack Austin, Tx. 78752.



# The Legendary Kings of Texas Rock Return - Kenny & The Kasuals

by Frank Haecker

Kenny and the Kasuals were a local Texas group from Dallas during the mid '60s. They were probably the most popular local Dallas group of that time, playing for standing room only crowds at the popular Sutdio Club. Their unique combination of all the great sounds of the Rolling Stones, Yardbirds, Dave Clark Five, the Kinks and even the Beatles made their style fresh, interesting and so typically '60s. And that's what the Kasuals were all about. They were five 18-and 19-year-old local kids trying to break into the national music scene with their own records, doing all the big hits by the rock stars of the times because that's what the dancing teen crowd wanted to hear. In addition they also had a wide range of original compositions. Whether original or not, everything they did was done with excitement and spontaneity.

The band was together from 1965 to 1968 when the draft broke it up. During that time they released one album; Kenny and the Kasuals, Impact, on manager Mark Lee's label Mark Records, and also several singles, one of which ("Journey to Tyme"/"I'm Gonna Make It") was leased to United Artists but didn't get much airplay. Only 500 copies of the album was pressed in 1967 and sparsely distributed across the U.S. but mostly in Dallas. Since that time it has become an item highly coveted by record collectors for its unique approach to the music of the period. Due to this high collector demand the Impact album was re-released in the fall of 1977. (see Its Only R 'n' R Sept. '78) Since then it's received rave reviews from the rock press and world-wide acclaim from the record buying public. It has transcended its collectors items status and appealed to people interested in the roots of the current Punk and New Wave scenes and is even looked upon as part of the movement. Europe has already been Kasualized with one cut off the album; "Gloria", becoming a number one hit in France. The major record companies have been taking notice and Elvis Costello has been telling everybody all along Kenny and The Kasuals are one of his favorite groups.

The great success of the re-release has prompted the preparation of another album, named Teen Dreams, (containing 14 cuts of original material, single releases and previously unreleased material, circulated this past September in a 200 copy test pressing on red vinyl,) for general release in the near future. But by far the biggest development is that, as a result of their late coming new found fame, Kenny has reformed the Kasuals and recorded an album of all new material, and also an EP just recently released (see Vinyl Habits this issue). However, time has taken its toll on the Kasuals' members and the group now consists of Kenny Daniel fronting an all new line up of musicians. Jerry Smith, the original lead guitarist still collaborates with Kenny on some of the songs but Dan Green has taken his place on stage. Organist Paul Roach, now a partner in Dallas-based

Sound Productions, was replaced by "Rosebud". Bass guitarist Lee Lightfoot, now a commercial artist and draftsman at Texas Instruments, was replaced by Kenny's cousin Greg Daniel. Kenny plays rhythm and does the lead vocals.

The reformed Kasuals are not a 60's nostalgia trip. Their sound has been updated along with today's equipment and techniques. Except for recording; Kenny and his Kasuals still like to record "live" as they did way back in the '60s on their first album Impact. They prefer not to use a lot of overdubs so that their recorded sound comes out live and vibrant, not like so much dead wax spinning around today. While they realize the times have changed, they refuse to allow their product to

Lizzy". Kenny looked like a Texas Mick Jagger as the band went through its wild and frantic on stage antics. The sounds Daniel got from his voice were incredible. Screaming and screeching, he sounded like he was ripping his vocal chords out. The band suffered somewhat from the poor job done by the Armadillo's sound man. But not too much. The crowd called them back from an encore, after which they played two more numbers.

After that I found my way back stage and introduced myself to Mark Lee the Kasuals manager, who led me through a beehive of backstage rooms and introduced me to Kenny. I took out my tape recorder, plugged it in, made a quick sound check and the interview began.



The original Kenny and the Kasuals  
(Kenny sitting).

become a sterile, clinical sound put out by some highly technical tape synchronizing record robot. Their music is a combination of '60s sounds along with a good dose of that rough and ready-to-boogie Texas sound.

This brings us up to the present and the inner shell of Austin's Armadillo, Saturday night, April 21, where the crowd waited for the reincarnated Kenny and the Kasuals to come on stage. Things ran late as usual but after awhile the first guitar strains were heard in the air and the Kasuals bounded on stage. The concert rocked off from the start with the band cranking out its repertoire at a chaotic breakneck pace. They ripped through new numbers such as "Shake It" and "Casa Chaos", off the new EP, and old classics by Them, the Yardbirds and Larry Williams including "Gloria" and "Dizzy Miss

RNR—How does it feel to be back on stage with Kenny and the Kasuals?  
Kenney—Great . . . Terrific . . . It's called prolonged adolescence.

RNR—Have y'all been playing a lot since your premiere performance in October?

Kenny—Yea. We've been playing a lot. We just recently did a tour up north, we went to Chicagao, Detroit, New York City, Boston, Atlanta and a few more places. It was very successful, considering that we were the opening act, the headlining act and everything. We had a lot of friends up north we never knew we had. Up north is really less conservative than here or Dallas especially. People in Texas and the south primarily are missing out on the new music, the New Wave music; Nick Lowe, Wreckless Eric, Dave Edmunds, Ian Dury, Rockpile, and they don't know anything about

it. But up north WBCN in Boston, all these radio stations up north, they play all the new music they don't play here. We still get the same old shit that you get.

RNR—Yea. I think San Antonio especially is in the dark as far as New Wave goes.

Kenny—Oh Dallas, they're so in the dark it's ridiculous. They're still discoing down and still listening to James Taylor and Carly Simon and stuff. I've got nothing against them but there's a new music on the horizon, and it's even over the horizon up north and it's just barely doing anything down here.

RNR—Did you ever get up north during the first life during the '60s?

Kenny—Yea, we got up to New York. We played right after the Young Rascals at a place called the Rolling Stone and we went over real well. We went up there, I guess, for two months, came back and myself and Jerry Smith, who's an 'original Kasual, were drafted, and that broke up the Kasuals in '68. April of '68 to be exact.

RNR—Y'all played mostly around Texas then in the '60s.

Kenny—Yea.

RNR—Did you all ever play in San Antonio, back then, or Austin?

Kenney—Well, we didn't come to San Antonio. Austin a lot. Back then there were so few bands that were any good or few bands in general that we played mostly fraternity parties and stuff. That's all it was, just private parties. There weren't that many clubs to play. There was no Armadillo. Somebody threw a party and we played for it. They paid good money for it and that's how it was back in the '60s. Now there's so many people trying to make it in the music business it's ridiculous.

RNR—Were you surprised by the great acceptance of the music that you did in the '60s by people all over the world now?

Kenny—Yes! Very Much. I was real surprised. Y'know it was kind of a dream a year ago. We talked about it, kicked it around, and next thing we knew we were hearing from France and England. We had the number one song in France and all this kind of stuff. You know we're more accepted in Europe than we are in our own home town . . .

RNR—So you didn't expect all this to turn out like it has?

Kenney—No. I tell you, I expected everything to happen but maybe not quite so fast. 'Cause a year is nothing . . .

RNR—What did you do between the '60s and now?

Kenny—I got out of the army in 1970 and formed bands. Played all over, went to California, lived for awhile, played out there; Troubador, Roxy and all kinds of stuff, played everything from solo, to a duo, to progressive country. We played Willie Nelson picnics, it was a band called Summerfield. It was together about four or five years. It was a good band.

RNR—Summerfield. Seems like I've heard of that before.

Kenny—Summerfield actually played at the Armadillo a couple of times.



We played Willie Nelson picnics, we played all over but we were considered too rock 'n' roll for the Willie people.

**RNR—Sounds like you've played all kinds of music then.**

**Kenney—**Never got away from rock at all. Even "Your Cheatin Heart" came out rock and roll . . .

**RNR—Who would you say have been your greatest influences?**

**Kenney—**That's a really hard question. I would say Van Morrison, Mick Jagger, of course, and John Lennon, Jeff Beck, mostly English people . . .

**RNR—How do you think what your doing now relates to what you did on the Impact album or do you think there is a relation?**

**Kenney—**Mmmmm . . . I think there's a real close relation except that the equipment that you use now, compared to the equipment that you used then, is much more superior. You can play the same way you played in 1966 and when you use the upgraded equipment you have today it just comes out 1979 no matter what you do.

**RNR—Yea. I noticed a much harder rock sound tonight than on the album.**

**Kenney—**Well, this music has progressed. I think that the leads have improved, technique has improved, everything. I think that if you got up there and did a '60s act I think after four songs you'd be sick of it if you didn't have a little flavor, a little show, a little sweat, stuff like that . . .

**RNR—Has the acceptance of the new Kasuals been as good as the acceptance of the re-issue of the album?**

**Kenney—**We sold 500 copies of Impact in 1966, total pressed. But I would say that right now we've sold over 100,000 copies of the same album re-issue. I'm talking about Japan, Hawaii, France. Mark Lee is the brains behind everything considering he is the record label. It's pretty hard to be your own record label competing against CBS, Warner Brothers. And selling that many albums just on mail order



Kenny Daniel today.

that's incredible. I mean not many people have ever done that and probably never will have the balls to get out and sell over 100,000 albums in less than a year, mail order, not even in stores. In fact we have another album of original tunes, 1966, that we never put out, that has just been released. We sold it mail order for \$30 a copy in Europe and sold out. (a test pressing of 200 copies in red vinyl)

**RNR—That's . . .**

**Kenney—**Teen Dreams, and that's a great album. I like it better than Impact.

**RNR—So do I.**

**Kenney—**I think that if that one were

released on a large scale I think it would be really good especially right now. It's in the same vein as all the English people.

**RNR—Is it gonna be released on a large scale pretty soon?**

**Kenney—**On black vinyl not red.

**RNR—Is Mark going to release it on his label?**

**Kenney—**Yea. It will be released probably before the summer's out. The new album will probably be released after August or September, which is all the new band, all the new stuff like the EP. That's a preview of the new album.

**RNR—When did y'all record all the new stuff?**

**Kenney—**The band was four days old. Last March we recorded it. We went into the Fieldcrest Baptist Church in Dallas and recorded the album in the sanctuary, live, with the baptismal and everything in there. That was incredible, we got the real live sound because that place was so big!

**RNR—How do you think that the live performance of the new band has lived up to peoples' expectations of what to expect from hearing those albums that have already been released?**

**Kenney—**I think that the live performance is more than they expected . . . People that have come and seen us, that knew the band, that were big fans of the band back in '66,

'67, never missed a show, they came back last night, when we played in Dallas at the Palladium. Well, at the end of the show they were freaked out. In '66 I never moved around, I never did any of that. I used to come out and just sing that was all. And now you can feel more energy. I think experience has a hell of a lot to do with it. That's the main reason for the success; experience, knowing what you're doing, what you gotta do.

**RNR—There's one more question I wanted to ask about the new material you've just recorded. Are you looking for a major label to put the tout?**

**Kenney—**Oh yea, We're shopping for one. We've had offers from major labels before and it wasn't enough. We don't just have one product to give them. We've got Teen Dreams. We've got Impact. So that's three products plus we even have our own publishing company. So we've got a lot to offer and we're definitely shopping and there are some definite bids in from major labels. I won't mention any names but the largest label in the world, CBS, (he whispers) is negotiating with us right now to be on CBS in France, Stiff records in England and possibly CBS in the United States.

**RNR—Is the European tour set up yet?**

**Kenney—**Close.

**RNR—Where all do you want to go?**

**Kenney—**Mostly just in France that we know of right now. This depends on a lot of things. For instance Elvis Costello and people like that are getting together and helping us out a lot. Elvis Costello has been a real asset excluding what he said in the Rolling Stone article about Ray Charles. That really pisses me off . . . But I gotta go.

After that I packed up my tape recorder and headed back to S.A. with a few promotional goodies given to me by Mark Lee.

Since then the Kasuals have been playing around quite a lot including Austin and even once in San Antonio at Skipwilly's. If you want to take in an uninhibited truly kasual performance check them out. And check out the Impact album. It's hard to find in stores but it is available at Record Hole, Sound Warehouse and Inner Sanctum and Zebra Records in Austin. Also don't forget to see Vinyl Habits for more information on the newly released EP. ■



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## Joe Jackson

### Never A Dull Moment

by Ron Young

photo by Robbin Cresswell



Amidst all the heavy metal rock sounds of bands like Judas Priest, Van Halen and Riot that are heard daily on KISS/KMAC program director Lou Roney will occasionally play something by Joe Jackson. Jackson's music is sharp and direct. It's streamlined, stripped-down rock 'n' roll that is propelled by his two-edged blade of a voice. His songs are about real life—not some rock 'n' roll fantasy—and his lyrics cut to the bone.

While some listeners may think that Joe Jackson is just an Elvis-Costello soundalike they've got another think coming. "I feel that the press has blown the Elvis-Costello comparison out of proportion. I wish they'd fucking shut up about it," Jackson rants after his dynamite performance at Austin's Armadillo World Headquarters. "When people compare me to Elvis I think, 'Aww shit'. But when they compare me to Graham Parker, whom I like alot, I think that's quite flattering because at least Parker's very genuine."

If there are comparisons to be made at all between Jackson and Costello one would have to mention that both have English Pub Rock roots and that each write songs that deal with the problems of lost love and the frustrating search for it. But while Elvis may twist people and situations to fit his own reality Jackson's songs are more down to earth.

"Elvis is always trying to be so clever and I'm not trying to do that. I'm trying to write something that has real meaning to me and not about fantasies but real life. I write songs that everyone can identify with," Jackson says leaning back in chair and easing off his shoes.

A picture of Joe Jackson in concert is one of a whirling dervish of a young man bouncing about the stage putting his three-piece band through their paces. Letting loose all his pent-up energies and emotions, but like a good actor making it all look easy. (Jackson, in fact, the following night in Houston broke his foot after jumping from atop his piano while ending his performance.)

"I try to communicate with people, that's what I'm up there for. I want the band to come across like a band that I would want to see. Like if I see a performer who gives the impression that they don't give a shit about me, the audience, then I feel cheated and I don't like it. They're performing for themselves and they don't really care. I think you should feel that the performer is trying to say something to you, otherwise what's the point. That's another reason why I'm fed up being compared to Elvis because he's sort of arrogant in his stage show and I don't relate to it."

Jackson enrolled at the Royal Academy of Music in London where he studied percussion and piano. "I don't know what I was doing there really . . . wasting my time basically. During the three years I was there though I hardly ever showed my face because I was writing and playing in bands. Mostly bands that played Top-50 stuff . . . like cover versions of other people's songs. I worked around in clubs and then I sort of graduated to playing more and more original material. So by the time I left college I was in a band that was playing all original material. That band was called Arms and Legs and we eventually got a recording contract and put three singles out. It was for MAM Records in England who had Gilbert O'Sullivan. But they just sort of put the singles out and didn't promote them. We didn't have proper equipment to go on the road, no finance or anything. I was just shit and a waste of time really."

A&M Records is the label he eventually signed with. They believe in Joe Jackson. They're paying for his U.S. tour and they're promoting him like crazy. His first album Look Sharp (which are songs from his original demo tapes) was number 61 on Billboard's charts at this writing. But before Jackson ended up at A&M he had been turned down by Stiff Records, the spawning ground for Ian Dury, Nick Lowe and Elvis Costello himself.

"Well, Stiff is a nice little club where everyone fits in and I didn't fit in," he says with some bitterness.

"The official story is that they sent me a very nice letter actually which said that 'We like your tape but don't see it as Stiff material, however we feel sure you'll get there.' Which I did. (laughs) But Stiff wasn't really the right label for me. I was rejected by Virgin Records too which doesn't bother me either. I think I ended up with the best company for what I'm doing, especially from the viewpoint of the States.

"Before the deal with A&M I got the guys in the band together (Gary Sanford on guitar, Graham Maby on bass and Dave Houghton on drums), all of whom I've known for years, to do an album's worth of material. At that time the band was just friends of mine and I sort of used them as session musicians if you like. But when there became a possibility of a recording deal they were hovering around and . . . We've become more of a band now since we've been playing together now for a year. Anyway then I began to take the master tapes round to all the record companies trying to get a release on it. So in effect I was my own production company. If no one had picked me up I would've gotten the album pressed myself to attract attention. I would have gotten it out one way or another," Jackson emphatically states.

On Joe Jackson's debut album Look Sharp a shiny new pair of white Winklepicker shoes beneath black drainpipe trousers are what catch the eye in the record bins. It's an image that says he's a smart dresser and that he's street smart too. An image that's as meticulously crafted as his

power-pop songs. But it's also a watch word that tells you to be aware of what goes on around you and to know where you're going. Just like Joe Jackson. ■



## JOHN CALE

John Cale's return engagement May 17th at Austin's Armadillo gave those fans who missed him the first time a second chance to see the rock legend perform. His show was one of the best in recent years at the Armadillo. Controlled chaos in the hands of a Welsh madman. The show was recorded for part of a live album Cale is planning. Some of the new songs played were "Mercenary" and "Even Cowgirls Get the Blues."



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# DAVID'S DUSTY DISCS

by David M. Frost

I haven't been inspired to do much record collecting lately. All but the most dedicated and twisted record freaks have slack periods from time to time.

But now it's almost summer, and thoughts begin to turn to rock'n'roll. You remember those great summer songs of years past: "Groovin'", "It's My Party", "Mr. Big Stuff", all of SGT. PEPPER, everything by the Beach Boys and Chuck Berry. And some morning, when you have no desire to face your job, you might think "Hey...I wonder if I could find some neat old records in Corpus?" Well, my friend, it's time to go record hunting.

Summer is not necessarily the best time...every other collector is doing the same thing. Still, it's better than spending a February day freezing your ass off in an unheated warehouse in northern Louisiana. (OK, I know some folks who wouldn't mind, but believe me, they're crazy.) Summer it is, and maybe into the fall.

Spontaneous trips can be the best. You don't have a specific destination ("my uncle in Abilene used to have a barn full of records, here's his address...") and thus can't be too disappointed when every record in that barn in Abilene is hopelessly warped from heat and boredom. A spontaneous trip gives you at least a pleasant day or two out of town.

#### Here's How:

Maybe you promise yourself instead that you'll work today but spend the weekend hunting records for sure. Either way you need some basic equipment. The most basic is money. The owner of that junk store in Lufkin doesn't know you, he probably doesn't like your looks and he don't take Master Charge. Keep small bills in your wallet and the larger bills locked in the glove-box of your car. At least \$100 if you're serious about this.

Next you need a road map, and local maps if they exist. When you stop in a town, check the Yellow Pages entries under "antiques,"

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"records," "phonographs - coin operated," "amusement devices," "charity stores" and "used furniture." Ask people for advice. You'll never find out about Mr. Bosworth over on Second Street unless you ask the old geezer at the furniture shop if anyone in town has records for sale.

It's wise to fill your trunk with boxes. Maybe the boxes will feel empty and lonesome and magically lead you to a cache of records to fill them with. A cheap (\$5 maximum) used portable phonograph is a good investment. Records can be deceiving. I found a 78 in Floresville called "Flying Saucer, Mama" by Jesse James. Sounds like great rockabilly, right? It was a dismal C & W song. The money you pay for stiffies like that can mount up, so a cheap record player can pay for itself fast. If you're not sure about a record, play before you pay.

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\*\*\*

Next month, I'll describe one of my trips in particular. From last month's story, the line from Summertime Blues "...BECAME too stoned, too drunk." The picture of Doug in the chair is off an album cover; the concert photo was taken by Lucinda Zuck. ☐

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# IT'S ONLY ROCK N' ROLL

## COLLECTOR'S CORNER

Send to: COLLECTORS CORNER  
P.O. BOX 5629  
SAN ANTONIO, TEXAS 78201

Every month IT'S ONLY ROCK'N'ROLL will feature The COLLECTORS CORNER. This is for our readers that want to buy, sell, trade or auction, records, tapes, posters, photos, buttons, T-shirts, magazines and anything else related to rock and roll.

Ads are .30¢ per line. Name, address and three titles are printed free. Smaller ads such as wants, for sale, messages, etc. are .20 per word with a minimum of \$2.00.

Deadline for all ads will be the 30th day of each month for publication in the following issue (ex. May 30th deadline for June issue). Ads should be typed or printed clearly and arranged in the order you want printed. Include payment with your ad.

## ABBREVIATIONS

Mo—mono  
St—stereo  
dj—promo or radio station copies  
H—hole drilled thru label or jacket  
CC—cut corner  
WC—writing or promo stamp on cover  
WL—writing on label  
test—test pressing or advance copy  
PS—picture sleeve  
AC—art cover  
RE—reissue  
MB—minimum bid  
UK—British pressing  
US—American pressing  
FR—French pressing  
D—Dutch pressing  
pr.—produced by  
wr.—written by  
pl.—So-and-so plays on  
lbl.—label  
(blu)—blue vinyl  
(grn)—green vinyl  
(red)—red vinyl  
(wh)—white vinyl  
(ylw)—yellow vinyl  
(clr)—clear vinyl  
pic—picture record  
VA—various artists



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G-VG/30m/\$4  
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5-19-79 EX/110m/\$10  
Dave Edmunds/Nick Lowe&  
Rockpile- Bottom Line,NY  
11-4-78 EX/50m/\$6  
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Renaldo & Clara-EP/Col.\$5  
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With\*/Asylum/\$5  
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Press/\$5.  
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Grunt/\$6.00.  
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special\*/Burns Mkting./\$6.  
Chuck Mangione-Feels So  
Good-radio special\*Burns  
Mkting./\$6.  
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Dashboard Light (twice)/  
once-Epic/PS/EP/\$5.  
Outlaws-High Tides &  
Green Grass (vice versa)-  
Arista/\$4.00.  
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Navasota/MB \$10  
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C. Davies-Folklore/UK/N/\$6  
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Beginning of an Era-RCA  
Neon/UK/M/\$5.  
Hardin-York(1st post-SDG  
LP)-Tomorrow Today-  
Crystal-Arista/German/SS/  
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Jet (w/Andy Ellison,ex-  
John's Children)-same-CBS/  
UK/RT Baker,prod./N/\$6.  
Alexis Korner-Blues Inc.-  
TransAtlantic/UK/N/\$6.  
Small Faces/Amen Corner-  
Live-EMI/German/2LP/N/\$10.  
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### LOU REED/THE BELLS/ARISTA—

Kevin McCarthy shouted it to the world in 1956. Donald Sutherland echoed his cry last summer. The bodysnatchers are stealing people away. No one believed them...until now, because we have positive proof. There is no way that anyone except a bodysnatcher would claim this album to be the work of Lou Reed. (see Lester Bangs' Rolling Stone review)

The bodysnatcher is virtually intent on destroying Lou's reputation. The trade papers quoted him as saying that this would be a breakthrough album for him, much as *Street Hassle* had been. The only comparable thing between the two is the fact that they are both on the same label.

The problem may lie in the production, which the bodysnatcher handles. No competent producer should have released this album. The lyrics are all written by the bodysnatcher in collaboration with others, such as Nils Lofgren and Don Cherry. There is one listenable son—"Stupid Man"—and one abomination called "Disco Mystic" which sounds like a track from Zappa's *Sheik Yerbouti* except for the fact that there is no humor in it.

This album is recommended only as an expensive skeet target. \*\*Scott A. Cupp

**PETER ROWAN/FLYING FISH**—Rowan comes from the traditionalist school of mixing country, latin and folk forms; he's not only played with wizard mandolinist David Grisman but wrote "Panama Red" for the New Riders of the Purple Sage. Recorded partially at San Antonio's Zaz Studios, *Peter Rowan* features a daring, sometimes undisciplined voice with distinctive banking.

Wondrous musicians abound, with Flaco Jimenez and Richard Greene (formerly of Sea-Train) helping out on the lovely "Break My Heart Again" and "Land of the Navjo" respectively. "Panama Red", sorry to say, is one mad scramble—so little separation of jamming mandolins, fiddles and banjos that even Nick Lowe would find it too hit-and-miss. A nice version of Leadbelly's "When I Was a Cowboy" hits the mark. *Peter Rowan* almost always moves. \*\*J.J. Syrja

**MAGAZINE/SECONDHAND DAY-LIGHT/VIRGIN**—Excellent is not an applicable adjective. Try superb or fantastic but no matter what you have to say this in one of the more important albums of the year. Magazine is a progressive band that has a New Wave attitude. Musically this group is destined to replace Genesis and Pink Floyd. Lyrically they speak about war ("Feed the Enemy") and humanity ("Rhythm of Cruelty"). If I went on I wouldn't stop so just listen to this album anyway you can get a copy. \*\*David Arthur

**THE KINKS/SUPERMAN & LOW BUDGET/ARISTA**—These songs aren't supposed to be on the new Kinks LP when it arrives so fans should pick up this great double A-side 45. Once again the Kinks demonstrate their perfect sense of timing. An excellent commentary on human nature and fads is where "Superman" is at while "Low Budget" is about just that. \*\*David Arthur

**THE BABYS/HEAD FIRST/CHRYSLIS**—This band's third effort shows them to be no heavy metal tykes as before. Instead they're in playing acoustic-synthesizer rock with a vengeance. Damn good too, which may explain why every station from KTSA to KISS is playing it. \*\*David Arthur

**MITCH RYDER/HOW I SPENT MY SUMMER VACATION/SEEDS AND STEMS**—Ah, yes, Mitch Ryder, the white James Brown. I was just playing my copy of *All The Greatest Hits of Mitch Ryder* when I began wondering what the man who made "Devil With a Blue Dress On" a party bands must play along with "Gloria" and "Satisfaction" during the mid-60s. I'd read stories of his having quit the music business and that he had worked on assembly lines in Detroit. He hadn't made a record in seven years. But I found this new gem at Soundwarehouse on a late Saturday night ramble. Then I went home and played it only to discover that macho Mitch was no longer the same man nor was the music the well-oiled R&B he once played with the Detroit Wheels.

Mitch Ryder now fronts a powerglide rock band that interweaves jazz into its style. And although his voice is lower it's more expressive and mature, at times recalling Jim Morrison. But the main difference is that Mitch has traveled the inroads of the heart of darkness and come out with his 'soul' scarred and he wants to tell someone about it. And the tales aren't about taking Jenny for a ride anymore they're about taking Jimmy for one ("Cherry Poppin'", "The Jon" and "Poster"). Mitch has definitely visited places where Lou Reed lives. And like those nocturnal passion plays Reed paints Mitch's tales strike that chord in us that makes us want to stare at car accident victims. A striking comeback. \*\*RY

**KENNY AND THE KASUALS/ARE BACK/MARK STERERO EP-400**—This is the first release by the newly reformed legendary "Kings of Texas Rock" whose original '60s recordings are lusted after by avaricious collectors all over the world. It's four cut extended play sampler that comprises some of the groups first recordings in over ten years. The rest of the material should be out sometime later this year. The Kasuals new music reflects the influences of classic '50s and '60s rock as well as everything that's come after it and the songs herein are a wide variety.

Cut 1, "I Love To Go Flying", is a blues-rock number with phase-shifted guitar and nasty-vocals. The next cut, "Early Warning" fades in and rocks away in a typical Texas boogie fashion except for a break where Kenny's voice sounds like it's going thru a phase shifter. Side 2 cut 1, "C'mon Shake It", draws heavily on the band's 60s roots with its simple chord structure, pumping organ, squeaky lead guitar and pounding fuzz guitar rhythm. It seems akin to some of today's New Wave sounds and is by far the best cut on the EP. The last cut, "Live at Casa Chaos"; the Kasuals hi-jack an assortment of early rock'n'roll classics and takes them on a break-neck heavy metal ride to the delight of a live audience.

You can get the EP for \$3.49 plus 50¢ postage and handling from Mark Records, Ltd., Box 57093, Dallas, Tx. 75207. \*\*Frank Haecker



**THE RUBINOOS/BACK TO THE DRAWING BOARD/BERSERKELY**—Fun is the name of the game and if you miss teen vocal groups like the old Beach Boys, Shondells and The Grassroots then the Rubinoos are for you. But is Back To The Drawing Board for you? First, go crazy over their first album and you might want to buy this one.

The Rubinoos are a light power pop band that plays Top 40 A/M type songs with fun, romantic lyrics conveyed by outstanding harmonies. But in spite of this description the album does have its problems and it won't be a commercial success. They sound as if they're trying to meet the above descriptions but not much more. On their first album their style seemed very natural and helped expand their pop base. However, *Drawing Board* lacks the feeling and the simple but powerful tunes the listener took for granted the first time. Rubinoos' first gets an A. This one gets a B. \*\*Clyde Kimsey



**THE ROCHEs/WARNER BROS.**—This ain't a new punk band so read on San Antonio. This is a charming album (when's the last time you heard the word charming?) from three sisters who write songs and sing them like three eccentric angels with clipped wings. Harmonies as fine as spiders webbing. Beautiful handmade songs that contain pearls of wisdom and grains of truth and humor. A must for McGarrigle sisters fans. The clear-headed production by Robert Fripp is the best and most appropriated one could wish for the Roche sisters and their songs. \*\*RY

**ANNETTE PEACOCK/X DREAMS/TOMATO**—Here we have another album from that small New York label that carries artists like Townes Van Zandt and Linda Cohen - excellent artists with no real commercial clout. Annette Peacock should fit in very well there. Raw power and talent exude from every song on this debut album. Her stylized deliveries show a heavy blues influence tinged with a little New Wave cynicism. Cuts such as "My Momma Never Taught Me How to Cook" and "Dear Bela" show a feminist background and a true understanding of life. There is a great deal of original material here as well as a fine version of Elvis Presley's "Don't Be Cruel." The backup artists include Mick Ronson and Chris Spedding. The album won't appeal to everyone but it's a tour-de-force from an emerging young talent. \*\*Scott A. Cupp



**THE VAMPS/FORMULA X/I USED TO BE COOL/NOWHERE TO GO/WHAT ABOUT ME?/BEEHIVE**—Jeez, don't I know these guys from somewhere? Oh, yeah they used to be Chatterbox and they recently opened up the John Cale show in San Antonio's Sunken Gardens. Even though the Vamps are S.A.'s best-kept rock'n'roll secret like a too tightly-wound watch they're ready to spring and with airplay from KISS/KMAC (which maybe you've heard squeezed in between Riot and Chibi Chingas) they could be almost as popular as Heyoka.

These are two separate 45s (there's an ad a few pages back folks) self-produced by the Vamps and all the cuts are tasty. "I Used To Be Cool" is hot-wired New Wave, something like Eddy and the Hot Rods used to sound like. "Formula X" is a cleverly-crafted melody with nice backing vocals and David Johansen-styled vocals from lead singer Frank Pugliese. "Nowhere To Go" is built around a Chuck Berry chugger that contains some rather poetic lyrics.

"What About Me?" features some fine interplay between the lead work of guitarist Brian Miller and Joe Pugliese's keyboardwork. Drummer Steve McCloy keeps everything tight and bassist David O'Brien nails his corner down throughout. Much credit should be given to engineer Bob O'Neil for a well-balanced mix. The four sides were recorded at the O'Neil-McDaniel Studio. The Vamps are a talented band of musicians who should (if there is any justice) get proper recognition. Remember - support your local youth because they may have to support you in your old age. \*\*RY

**IAN HUNTER/YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC/CHRYSLIS**—The ex-leader of Mott the Hoople returns with his first album since his '77 CBS import only album *Overnight Angels*. Hunter returns with a vengeance because it's the best of his four solo albums. His musical identity is probably as recognizable as Bruce Springsteen's and in fact he gets the aid of the Boss's crack rhythm section. (That Max Weinberg's gotta have the best drum sound around!) Hunter is also helped greatly by co-producer Mick Ronson on guitar. Ronson needs to stay teamed up with the cockney Dylan because together they hit home runs, apart they mostly strike out.

The songs themselves are the best Hunter's written since Mott. He's always been known as rocker but it's the ballads like the new "Ships" and "The Outsider" that've always captured his strongest feelings and gotten them across. It's not *Armed Forces* but it is one of the best LPs of the year so far. \*\*RY



**LOWELL GEORGE/THANKS I'LL EAT IT HERE/WARNER BROS.**—Would you believe this album took three years to make? *Sgt. Pepper* didn't take that long! And what do you get for your money but an attempt by Lowell (the same guy from Little Feat?) George to capture a place on the charts with a bit of easy listening fluff. Where's the guitar? I hope this in only a brief foray into Boz Scaggs' turf. \*\*RY

**HELLFIELD/EPIC**—In no way is this band ready to make an album. Their music is derivative in the worst sense and their lyrics, in a word, suck. Still their "Riot's" better than the original and their Segerish stuff ain't bad neither. Wouldn't you know that the one number off the LP that Joe Anthony plays is the Riotish song. Give them two years and Anthony plays is the Riotish song. Give them two years and Anthony taste transplants. \*\*David Arthur

**ALBERT COLLINS/ICE PICKIN'/ALLIGATOR**—The iceman cometh again. Ever since Collins' first LP, *Love Can Be Found Anywhere (even in a guitar)*, I've been a fan of Houston's originator of the dry ice guitar sound. But the fact that Albert King says that Collins is his fave should be enough of a recommendation to pick up on it. \*\*RY

**SUZI QUATRO/IF YOU KNEW SUZI/RSO**—Is this the same Suzi Quatro that did "Your Mama Won't Like Me?" What a change. I expected to hear her husky voiced rock'n'roll and all I got was featherweight pop. Other than a respectable version of the Kinks' "Tired of Waiting" and a knockout rendition of Tom Petty's "Breakdown" this is really pretty drab.

It seems that whenever Suzi gets a slight edge and some emotion in her voice the producer reaches for the knobs and cuts her off. Maybe that's why everything Robert Stigwood touches turns to disco or bland pop. \*\*Bruce Smith

**PATTI SMITH/WAVE/ARISTA**—After Bruce Springsteen helped her write "Because The Night" on her last years *Easter* album that single helped Patti become more widely known and accepted among rock audiences. And she was no longer considered a New Wave artist, which she never was anyway. With the able assistance of producer Todd Rundgren the Patti Smith Group moves further into the rock mainstream. His crystal clear production uncovers a real rock'n'roll band at work. However, this time the band doesn't have much useful material to work with. All of one is super especially "Frederick" which sounds like a borrowed Springsteen riff combined with an uptempo "Ghost Dance" from *Easter*, "Dancing Barefoot" which is reminiscent of the '60s San Francisco sound, and an outstanding version of the Byrds' "So You Want to Be A (Rock'n'Roll Star)." But side two is bogged down in self-indulgent poetic and political spouting, which is fine as long as it's framed by a rock'n'roll structure but as it is left songs on side two lack direction and the record as a whole suffers from it. Still recommended. \*\*RY





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